



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## WINTER ACADEMY DISPLAY.

(Second Notice.)

Resuming the review of the present Winter Academy display in the Fine Arts Building, begun last week, and which first review was necessarily simply a generic estimate of the exhibition as a whole, it is only fair to say that further study reveals an unexpected number of good canvases, and that while the first verdict passed last week on the display—that it lacked originality, as a rule, in subject and was, therefore, less interesting than usual—may stand, the many good individual works render necessary a visit to the galleries, on the part of lovers of American art who wish to keep abreast of the times.

It is to be feared that the fourth biennial exhibition of modern American pictures at the Corcoran Gallery, Washington, which opened only two days later than the Academy, or on Monday last, and which is the best display of modern American oils—not only that the Corcoran Gallery has yet made, but that has been made in America—had its effect upon the Winter Academy Show. There are several painters represented at Washington by striking works, who are unrepresented in 57 St. this Winter, and still others represented at both displays, who have sent their best works to Washington. It is unfortunate that the two exhibitions should have been held at the same time, and it is fortunate for Philadelphia that the annual Pennsylvania Academy display takes place after the Corcoran.

Mr. Charles Vezin, whose clever protest against my appeal of last week, that "American painters" should "wake up," will be found elsewhere on this page, seems to have misunderstood the motive of this appeal. I did not intend to convey the impression, in my first review of the Winter Academy last week, that the display was dull or uninteresting from any retrogression, in general or even in individual technique, color sense, air or light, but that it was due to the lack of originality or imagination in the choice of subject, and I must respectfully hold to my opinion in this regard. Paul Dougherty, as a refreshing contrast, gives us this year, in place of the foaming surf lashed by the gale, beating upon iron-bound cliffs, the same sea "deeply dark blue" in calm, laving the feet of the same cliffs. In other words, he has changed his theme and struck another note. Would that many other able American painters whom I could name would do likewise.

## Some of the Sculptures.

The sculptors, who this year occupy the South Gallery, make a brave showing and one that is exceptionally creditable. In fact, the sculptors bear off the honors of the exhibition. I would note particularly the splendid "Buffalo" of A. Phinister Proctor, Isidore Konti's fine bronze group, "Dying Melodies" and his "Young Mother," Edith W. Burroughs' beautiful figure of "Fortune," and her child's bust, the graceful and effective "Kneeling Nymph" of A. Picirilli, two portrait busts by the young Italian, S. Cartano, who has ability that promises him a future, Mahonri Young's portrait bust, the beautiful "Memorial Tablet" for the John Herron Institute by Karl Bitter, Evelyn Longman's inspiring figure of "Victory" and her delightful "Peggy," four characteristic, dainty little modern Tanagras by Bessie Potter Vonnob, Charles Grafty's striking and truthful portrait bust of Edward W. Redfield, the speaking and appealing "Portrait Bas Relief" by Herbert Adams, Herman A. MacNeil's original and virile figure "Inspiration," the delicious and naive little figures by A. St. Leger Eberle, "Bath Night," "After the Opera" and "Ragpicker," the clever little animal's of Edward C. Potter, R. Hinton Perry's "Child with Butterfly," Bela Pratt's "Echo" and typical works by Wm. Aitkin, Cyrus E. Dallin, two by the lamented J. Scott Hartley, and the graceful little design for a fountain by E. McCartan, which won the Helen Foster Barnett prize, and was noticed last week.

Praise must again be given to the good

arrangement of the sculptures. In fact, the South Gallery never presented a more attractive appearance.

## In the Vanderbilt Gallery.

The Vanderbilt Gallery, in which the majority of exhibitors would wish their offerings to hang, while it presents no striking features this year, still affords opportunity for an hour or more of pleasant study. Here is Edward Potthast's "Victoria Glacier," a skilful and impressive presentment of mountain scenery, always difficult to point, Ossip Linde's colorful and truthful "Venetian Market," Charles Rosen's low-keyed winter river scene, in gray greens, "The Hanging Branch," E. L. Blumenschein's figure work of three Indians, "Wise Man, Warrior and Youth," which won the Isidor medal, but is too much in the Couse vein, although skilfully painted, to be original.

Near these works hang a typical and pearly gray landscape by L. Ochtman, "June Morning," a delightful work; Lydia F. Emmet's charming study of childhood, "The Garden Girl"; E. L. Henry's quaint and typical colonial historical scene, "A Disturber of the Peace"; Chauncey F. Ryder's landscape, very attractive in its cool gray tone and lovely atmosphere, "Tim Durgin's Island"; and Joseph T. Pearson's fine rich colored decorative scene of wild life, "Fox and Geese"; seen in Pittsburgh and Philadelphia last year. Wm. M. Paxton

er, who excels in the rendering of light and color more than in figure drawing. Henry R. Poore's "The Sea" is stronger than usual and the figures are gracefully posed, with a sense of air and light in the landscape. No American painter could better render the "Ponte Vecchio" than C. C. Cooper—a delightful work. Guy Wiggins has fallen off a little in his attempt to present "New York," while Gardner Symons deservedly holds the place of honor for his striking, if not original, Winter landscape with the familiar bridge.

To E. Irving Couse has been given the Carnegie prize for his typical Indian subject, "Making Pottery." Why doesn't this able painter leave his Indians, for at least one Summer, and give us something new? I must mention Mary Foote's three-quarter length standing portrait of Mrs. Wm. A. Paton for its good drawing, sweet expression and fine color; Wm. Wendt's large and compelling landscape, "The Lake"; A. L. Groll's typical western subject, "The Foot of the Mesa, N. M."; Alice W. Ball's quiet, sincerely painted "Interior"; Wm. M. Chase's solidly and cleverly painted, three-quarter length seated portrait of Mrs. H., which won the Proctor prize; C. W. Hawthorne's half-length portrait of a girl, which picture is less flat than usual, freer in manner and delicious in sentiment.

I have already noticed Paul Dougherty's successful change of scene in his "Storm Quiet"—a calm in place of a gale—and before closing must note Charles Bittering's good figure work, "Waiting"; F. Louis Mora's "Interior with Figures," charming in light and feeling; Carleton Wiggins land-



ON THE HILLSIDE.

By H. M. Walcott.

In Winter Academy Exhibition.

shows a typically clever figure-piece, "Girl and Vase," a beautiful piece of painting, the texture and sheen of the blue silk most skilfully rendered, with lovely light on and expression of the figure. There is an unusually good portrait by Wm. H. Lippincott of "Miss Yvonne Moen" and another good one by Wm. M. Rice. Cullen Yates shows one of his Shawnee, Pa., landscapes; not quite as good as usual, while R. W. Van Boskerck in his "Keene Valley, Adirondacks," has taken a long step forward, and shows a work which recalls his earlier master Wyant, with a touch in the color, of his fellow painter, Gustave Wiegand—a well composed, fine canvas, full of feeling, air and life. The "Gathering Seaweed" of F. A. Bridgman is a far better work than any of his Algerian canvases of recent years, freer in treatment, deeper and richer in color quality, sunny and joyous and full of life. A good example of Jonas Lie, one of W. J. Baer, another of Geo. M. Bruestle, a typically strong portrait by Adelaide Cole Chase, a delightful little landscape by Lewis Cohen, a strong water piece by Carlton T. Chapman, and by far the best picture that Lillian Genth has shown in some time, a full length standing figure of a girl in an old brocaded gown high keyed and beautiful in light, are all most worthy of mention.

To L. D. Vaillant's Italianated Old Master, "In the Thicket," praise must also be given for its color and drawing, while F. C. Jones' "Sisters," reproduced in the Art News last week, is an unusually attractive interior with figures, delicate in color and good in expression. Daniel Garber has a delicate colored, sunny and soft misty landscape in "The Golden West," and Lionel Walden a strong marine in "Moonrise Over the Sea." The nude girl in the sunlit wood of Childe Hassan is more correctly and gracefully drawn than usual with this paint-

scape, "Early Frost"; H. B. Snell's truthful and virile "Chalk Cliff"; M. Jean McLane's remarkable and effective "Girl in Green," already seen in Pittsburgh; John W. Alexander's sweet and tender, decorative "Meadow Flower," which, as ever, will draw the crowd; W. H. Howe's fine landscape, "From Dunes to Sea"; H. S. Hubbell's "Emily and Billy"; E. L. Warner's "Village Church"; and typical and good landscapes by Walter Clark, G. Cimotti, Granville Smith and R. M. Shurtleff, and fine portraits by Ernest Ipsen, I. G. Olinsky, Eugene Speicher and William Thorne.

There is a lovely figure work by Douglas Volk, John C. Johansen's "Village Rider" (which has already ridden through too many exhibitions), a good figure work by F. K. Frieske, and delightful landscapes by John F. Carlson and Gustave Wiegand.

The pictures in the Centre Gallery and the Academy Room must be left until another week for notice.

James B. Townsend.

Eloy Palacios, a Venezuelan sculptor, arrived recently for the purpose of finding American subjects for his work. His works are well known in South American countries. During a visit to Germany years ago he executed busts of the members of the Bavarian royal family.

Percival Rosseau arrived last week, and is to hold his annual exhibition in February at the Knoedler Galleries. He has received several commissions, among which are portraits of several field dogs owned by Mr. Clarence H. Mackay.

## CORRESPONDENCE.

"Wake Up, American Painters!"

Editor, American Art News.

Dear Sir:

In your critique last week of the Winter Academy Exhibition, you say: "Wake up, American painters!"

I do not think American painters are asleep. I think we are more sanely awake than Europe. Eliminate from contemporary European art Rodin and a few others, and what is there left but freaks, and the plagiarists of Rodin and the freaks? Eliminate the same number from American art, and you still have a lusty adolescent. I think we're very wide awake, very versatile, very individual.

But say we are asleep—are we to be awakened by the lark trying for the altitude record, or by the hooting of the owl, the squeak of rats, the chattering of monkeys, the squirming of snakes and vermin?—by the glint of God's daylight filtering through the blind, or by the odor of escaping gas?—by the kiss of our best-beloved, or by the maudlin ravings of a drunken wanton?

If we are asleep, we are dreaming happy dreams; let us not exchange them for maddening nightmares. If we are asleep, it is the refreshing sleep that precedes not death, but great achievement. Let us not exchange it for the delirium now sweeping Europe, the delirium that leads to death.

Yours truly,

Charles Vezin.

New York, Dec. 19, 1912.

## More Kind Words.

Editor AMERICAN ART NEWS,

Dear Sir:

Permit me to thank you for your courtesy in furnishing me with the requested Vienna address.

I doubt if I could have obtained this so quickly by appealing through any other medium, and I count this as still another example of the great usefulness of your publication which I find invaluable.

The AMERICAN ART NEWS has become a great factor in the Art of America and I sincerely wish you every success in your endeavors to further the interest and appreciation for everything pertaining to this great subject.

Again with many thanks,

I am,

Yours very faithfully,

Walter P. Fearon.

Cottier &amp; Co.

New York, Dec. 19, 1912.

## OBITUARY.

Mary E. Tillinghast.

Mary Elizabeth Tillinghast died on Sunday at her home, 3 Washington Square, N. Y. She was born in New York, and studied art in Paris under Carolus Duran and Henner. Since 1882 she had been working in stained glass, and at one time was associated with John La Farge. She received a gold medal at the Chicago Exposition in 1893, and a gold medal and bronze medal at the Cotton States Exposition in 1895.

Among her most important works are a stained-glass portrait of Mrs. James Brown Potter as Charlotte Corday; the Gould window, presented by Mrs. Russell Sage to the Home for Friendless Children in honor of the work of Miss Helen Gould; the Hutton window in Grace Church; "The Revocation of the Edict of Nantes," in the New York Historical Society's building; an astronomical and classical window, "Urania," in the new Allegheny Observatory, the gift of the Misses Smith, of that city, and mural decorations in the café of the Hotel Savoy.

## Niels Hansken.

Nils Hansken, a Norwegian landscape painter, died at Christiania Oct. 12, aged 57. His realistic pictures of Norwegian fjords met with extensive appreciation. He had studied in Düsseldorf, Munich and Berlin.

The death is announced at the age of 54 of M. Jules Defer, Receiver of the Registration Bureau at the Hotel Drouot.

W. J. Aylward received the Beck prize of \$100 for his "Lost Port" at the annual exhibition of the Philadelphia Water Color Club.